The EDISON KINETOGRAM

VOL. 6 British Edition

TRADE MARK Thomas A Edison

February 1, 1913 No. 8

SCENE FROM

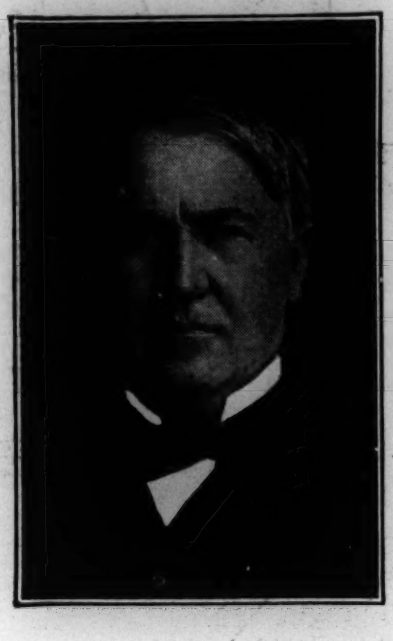
THE FOUNDLING

FILM No. 7145

Released February 15th, 1913

EDISON FILMS TO BE RELEASED on February 15, 19, 22 & 26, 1913

Vol. 6 FEBRUARY 1, 1913 No. 8



THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

A Semi-Monthly Bulletin of Moving Picture News, with the emphasis on Edison Films and Kinetoscopes. *Published by* THOMAS A. EDISON, Ltd., 25, Clerkenwell Road, London, E.C. 'Phone: 1768 & 1769 City. Film Showrooms: 8, Gerrard Street, London, W. 'Phone: 5327 Gerrard.

EDISON FILMS

Released between February 15th and 28th, 1913

HARRY FURNISS, the well-known cartoonist, whose Edison films were such a success, makes his reappearance in a drama, "The Foundling," the second of our releases made in this country.

For those who feature "scenics" we offer an excellent film of views in and about Salt Lake City, U.S.A.

In a comedy vein, Sally Ann's clever hoax will arouse roars of laughter.

"Tim" is a drama of the first water, and affords ample opportunity for the clever character acting that is the outstanding feature of the picture.

In "A Doctor for an Hour" we see the fun a tramp had at the expense of a new doctor, and the discomfiture of the tramp later on.

Another of our interesting newspaper "stories" is "The Old Reporter," telling how an old hand loses his desk but wins back his position by a big theft "scoop."

A film of great interest shows the launching of the American super-dreadnought "New York," one of the finest fighting machines afloat.

A drama combining excitement with scenic interest is "A Chase Across the Continent," in which we follow a fugitive 3.000 miles, from New York to San Francisco, stopping at the principal cities en route.

"The Winking Parson" and "Pat Clancy's Adventures," two mirth-provoking comedies, complete an excellent and extremely versatile list.

Edison Release Days: Every Wednesday and Saturday

EDISON FILMS

To be released on **February 15th, 19th, 22nd & 26th, 1913**

The Foundling

By Harry Furniss

(Produced and Photographed by the Edison Company in England)

DRAMATIC—RELEASED FEBRUARY 15th, 1913

Film No. 7145 **Copyrighted, October, 1912** **Code, Vorwuchs** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

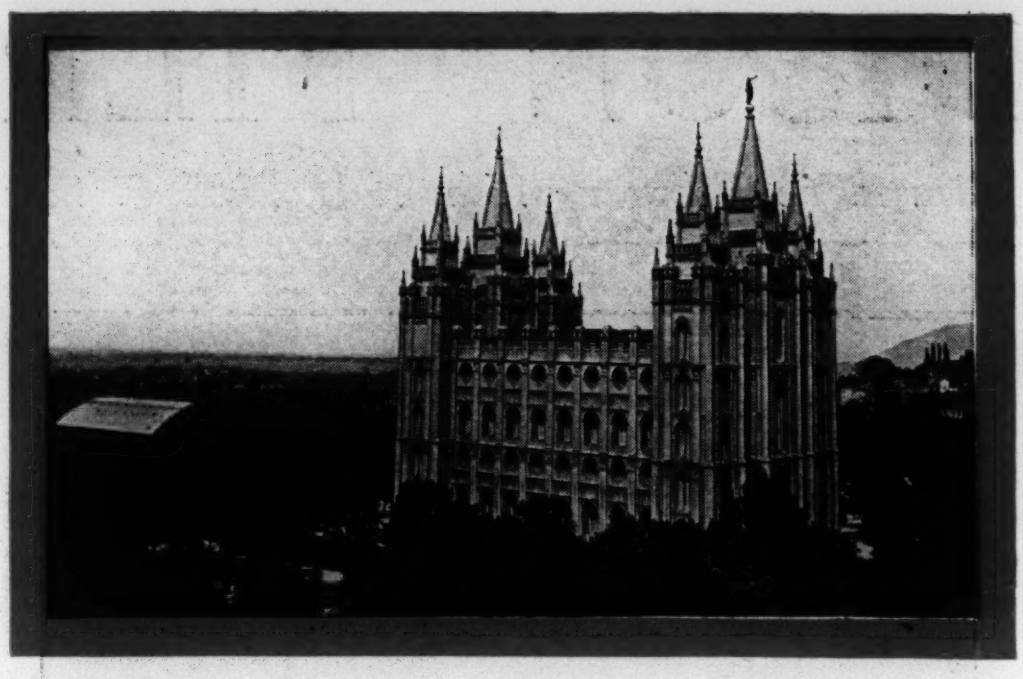
THE ARTIST ..... HARRY FURNISS
FRANK ..... MARC MacDERMOTT
THE VICAR'S DAUGHTER ..... MIRIAM NESBITT
Club members and villagers

THIS is a plot far out of the ordinary. We are introduced to a young man, Frank, who is supposed to be the son of a celebrated artist—this part being played by Harry Furniss. Now Frank and another young man are rivals for the presidency of a well-known club, and it is evident that the rivalry is keen. Shortly before the election the rival discovers that Frank is not really the artist's son, and that his lineage is obscure. He causes this information to be published in a newspaper, and upon being confronted with it, the artist is forced to admit its truth.

He took Frank when a small boy from the Old Foundlings Home, and brought him up as his own son. Naturally this seems to put him out of the running for the club presidency, but the artist is not to be beaten so easily. With Frank he visits the Foundlings Home, and there finds, as the only clue to the former's parentage, a very curious drawing of a chicken sitting on a large weight with a hammer on one side and a pair of shears on the other! Not much material to work on, one would say, and yet from it the artist is able to guess the place of his birth, and even the suggestion of his name.

Following up the clue Frank visits the town of Dorking where, during his search among the old church records, he meets the vicar's charming daughter. Her interest is immediately enlisted. The first name they find leads them the wrong way, and this fact is taken advantage of by the rival, who,

(*Continued on page 4.*)



Salt Lake City, Utah, U.S.A., and Its Surroundings

SCENIC—RELEASED FEBRUARY 15th, 1913

Film No. 7168 **Copyrighted, November, 1912** **Code, Vossia** **Approx. Length, 500 feet**

LOOKING backward towards the yesterday of years from the lofty presence of to-day, one gets a clearer understanding of that which lies behind the toil and struggle of the Mormon pioneers who, sixty-five years ago, settled upon what was then a barren valley surrounded by rock bound mountains. Look and behold to-day the proud city of Salt Lake, home of Mormonism, and one of the chief centres of Western American commercial life. This is the subject that the above title presents to the spectator, teeming with interest and alive with business.

This city by the Salt Sea makes a novel subject for the motion picture devotee who wishes to combine knowledge with pleasure. Salt Lake City is beautifully located at the base of the huge mountains that almost encircle it, and one is given a complete and thorough view of the surrounding country, from Immigration to Cottonwood Canyons, from the bathers in the Salt Lake to that masterpiece of western architecture, the Mormon Temple which lies in the very heart of the city.

This charming scenic picture contains variety and contrast, interest and knowledge, and gives the spectator a splendid idea of the city of the Mormon faith, founded by the Latter Day Saints, and teeming with business activity.

The Foundling

(Continued from page 3.)

by bribery, makes it appear that the village toper is Frank's father. However, the real facts, which show him to be the son of a worthy couple, whose marriage was kept a secret, are disclosed just in time, and we know that he will not only get the club's presidency, but the more valuable prize of the vicar's daughter.

The plot is novel, and with the acting of the principals and the quaint English settings should command more than the usual amount of attention.

Posters for this subject will be issued.

Sally Ann's Strategy

By Louise Alvord

COMEDY—RELEASED FEBRUARY 15th, 1913

Film No. 7176 **Copyrighted, November, 1912** **Code, Votamos** **Approx. Length, 675 feet**

CAST OF CHARACTERS

AN ESTATE AGENT ..... WILLIAM BECHTEL
A PROSPECTIVE BUYER..... BIGELOW COOPER
SILAS WILKINS ..... MARTIN FULLER
SALLY ANN WILKINS ..... ALICE WASHBURN
A PLAUSIBLE STRANGER ..... CHARLES OGLE

WHEN Silas Wilkins receives the first payment for the sale of his farm, he decides to go to the city immediately and deposit his little fortune in a bank for safe keeping. Sally Ann, his browbeaten wife, fearing for his safety with so much money on his person, insists on accompanying him to the city; but the selfish Silas arrogantly commands her to stay at home and attend to her household duties, and departs on his errand.

Sally Ann's presentiment proves true, for in the city he falls into the hands of a "sharp," who offers to show Uncle Silas the sights of the big city. He soon finds himself in a gambling den where his companion induces him to take a drink. While he is in a drowsy state of mind they relieve him of what they suppose to be a package of money, after which he is roughly thrown out into the street.

When Silas realises he has lost his all he returns home heart-broken and penitent. His misfortune has changed his attitude toward his wife, and he becomes meek and subdued as she reprimands him for his disregard of her warning. Silas has the surprise of his life when he learns that, after all, he has not lost the money, because his sagacious wife at an opportune moment extracted the package of money from his handbag and substituted a similar package containing a block of wood.

The situation now becomes very droll, as Sally Ann turns the table by commanding Silas to do the housework while she goes to the big city to bank the money. Silas obeys, and sheepishly begins to perform the household duties.

Posters for this subject will be issued.

Tim

By James Oppenheim

DRAMATIC—RELEASED FEBRUARY 19th, 1913

Film No. 7173 **Copyrighted, November, 1912** **Code, Votaborse** **Approx. Length, 960 feet**

CAST OF CHARACTERS

BILL RYAN ..... CHARLES OGLE
TIM ..... BARRY O'MOORE
HIS MOTHER ..... MRS. WM. BECHTEL
THE FOREMAN ..... ROBERT BROWER
Factory workers.

TIM, a boy of eighteen, has been having a bad time of it. His father, who works in the iron mills near by, is disappointed in him, for the boy has been idling away his time with the "gang" in the railway yards. Father and son can't meet any more without a blow from the one and curses from the other. But one night Tim comes in late, crawls through his father's room and curls up in a corner of his own and falls asleep. He is awakened before dawn by his mother. His father is ill.

Tim is sullen, but he is afraid of a beating, so he goes in and confronts the "old man." The time, however, has come for a final understanding. Tim's father will never be able to work again; his days are numbered, and he tells his son that he must be the man of the house, must go out and earn the living. Tim at first refuses; he's not afraid of his father any more, for the old man can't get up and beat him. But his father puts it up to him, man to man, and, finally, sullenly he agrees to go to the mill and ask for a job.

Tim gets a job. He doesn't like it the first day, for he is well knocked about. But he feels proud walking home with the other workers and ordering his mother about as his father used to do. He goes to work the next day again, and now he begins to like it. He comes swaggering home, but the kitchen is empty, so he calls upstairs for his mother; orders her to hurry down and lay his supper for him. Likewise, he pulls out his father's pipe and lights it.

His mother comes slowly down the stairs with a candle. He looks up and starts to order her, but she tells him his father is dead. He says he doesn't care. She leans over and tells him again. The pipe drops from his mouth; he starts up the stairs, pushes her aside, and goes into his father's room. The foreman of the mill is sitting beside the body. Tim avoids looking, and the foreman starts to leave. Tim tries to detain him, but the angry foreman takes him by the collar and makes him confront his dead father. The boy is left alone, finally looks, and breaks down weeping.

This changes his whole life. He becomes the man of the house; his father had his turn, now it's Tim's turn. He becomes a steady worker, supports his mother, and becomes a man indeed.

For attention to detail and realistic settings, this film will rank in the first class.

Posters for this subject will be issued.

A Doctor for an Hour

By Bannister Merwin

COMEDY—RELEASED FEBRUARY 19th, 1913

Film No. 7166 Copyrighted, November, 1912 Code, Vossenklem Approx. Length, 1000 feet

CAST OF CHARACTERS

DR. FAIRTHORN'S WIDOW ..... MRS. WALLACE ERSKINE
DR. MARTIN ..... WILLIAM WADSWORTH
PIKE ..... EDWARD O'CONNOR
A LADY WITH A BAD COLD ..... ALICE WASHBURN
A SUFFERER FROM RHEUMATISM ..... MARTIN FULLER
Villagers, patients, etc.

IN Totville the invalids are much disturbed because, since the death of Dr. Fairthorn, there has been no doctor in the village, but, upon learning from Mrs. Fairthorn that a Dr. Martin will arrive that afternoon to take up her late husband's practice, they brighten up somewhat.

Dr. Martin arrives in due time, but misses the omnibus that runs from the railway station to Totville, three miles distant. As there are no other vehicles at hand, and not wishing to lose time, he sets out to walk, carrying his medicine case and bag. On the way he passes a stream of water. The day being very hot, he decides to take a swim in the secluded pool. While he is enjoying his cool bath a tramp steals his clothes and medicine case. The doctor seeing the tramp making away with his belongings, strikes out for the shore, envelops himself in an old empty barrel, and gives chase. The fleet-footed tramp, however, is soon out of sight, leaving the poor doctor to wander about in his wooden bathrobe. The tramp, in the doctor's outfit, arrives in Totville, and is welcomed by the widow Fairthorn, who mistakes him for Dr. Martin. He is installed in her late husband's office, and is almost immediately besieged by the invalids of the village. He keeps up the deception and has a series of ludicrous adventures with the patients, producing no end of laughter. Meanwhile Dr. Martin, in his scanty attire, is attacked by a savage dog. He is finally rescued by a sympathetic farmer, who provides him with an ill-fitting suit of clothes, which makes him a comical sight to behold, and the recipient of jeers and grins from passersby. In spite of such odds, he manages to reach the widow's house in time to denounce the tramp as an impostor. His just retribution follows with the aid of the village constable, who marches him off to prison, while the invalids give the real Dr. Martin a royal welcome.

Posters for this subject will be issued.

The Old Reporter

By E. J. Montague

DRAMATIC—RELEASED FEBRUARY 22nd, 1913

Film No. 7171 **Copyrighted, November, 1912** **Code, Vosuisch** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THE OWNER OF THE "STAR" ..... CHARLES OGLE
THE CITY EDITOR ..... AUGUSTUS PHILLIPS
JOE NORRIS, the oldest reporter ..... WILLIAM WEST
THE CITY EDITOR OF A RIVAL NEWSPAPER ..... ROBERT BROWER
THE ATTENDANT AT THE ART GALLERY ..... BIGELOW COOPER
HIS CONFEDERATES ..... WILLIAM BECHTEL, YALE BENNER
THE DETECTIVE ..... WALTER EDWIN

Visitors at the art gallery, newspaper staff, etc.

MODERN business methods seem to prove the necessity of instilling young blood into veins of old concerns in order to successfully compete with rival firms, but when this viewpoint is extended to the newspaper game, it is often a failure. However keen and ambitious a young reporter may be, the old fellows, seasoned by years of experience and full of resource, are generally depended upon to "bring home the big story."

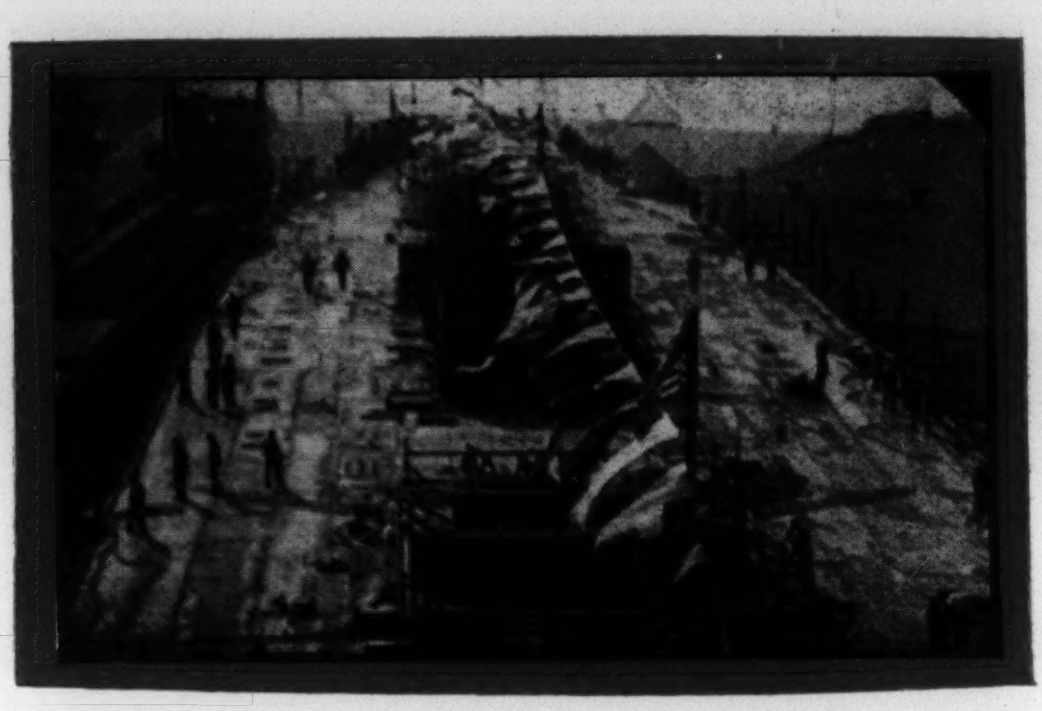
The new proprietor of the *Star* discharges two old reporters. Joe Norris, who has worked for the paper thirty years, is one of them. His farewell to his old desk and its fixtures is pathetic, but he must make way for a younger man. Even his friend, the city editor, is unable to save his place.

After a week's search, Joe finds a place on another paper, but only as a space writer and with very uncertain pay. He is indifferently told to go and bring in what news he can of the theft of a famous painting from the art gallery. Arriving there he meets several detectives and newspaper men whom he knows, all bent upon the same mission as himself.

Kean, a detective with whom he has exchanged courtesies for years, tells him there is absolutely no clue. As he makes a few notes his pencil breaks, and he borrows a knife from an attendant of the gallery, who is passing. A bit of gilt on the blade of the knife attracts his attention. The frame from which the painting was cut is a gold one. The attendant knew its enormous value. Norris borrows a small magnifying glass from his friend the detective and makes comparisons. The clue is a strong one, and he gets his friend's promise to give him two hours' grace to "scoop the story" should he detect the thief.

They watch the suspected man and trail him to a saloon, where he meets two art dealers. The detective interests the barman while Joe watches

(Continued on page 9.)



The Latest Addition to the U.S. Navy

The Super-dreadnought "New York" Launched at N. Y. Navy Yard, U.S.A.

DESCRIPTIVE—RELEASED FEBRUARY 22nd, 1913

Film No. 7186 Copyrighted, December, 1912 Code, Vortifero Approx. Length, 600 feet

"I CHRISTEN thee 'New York,'" and a hundred thousand cheers of pride rent the air as she glided o'er the ways. When fully equipped, the battleship "New York" will be a representation of more than one and a quarter million pounds. In efficiency and strength she has few equals. The dimensions of this great engine of war will measure five hundred and seventy-three feet over all, and her beam will be ninety-five feet two and five-eighths inches, with a net tonnage of twenty-seven thousand. She will draw twenty-eight feet six inches of water, and move at a speed of twenty-one knots.

An aerial view, taken from the crane above, shows the vessel as it glides from the dry dock. This scene lends a novel touch, placing the spectatorial eye at such a chosen vantage as to give it a master view of the day's proceedings.

The President of the United States and other notable officials were photographed well up to the camera, not overlooking the feminine charm of flower-girl and sponsor. As a picture of great interest, it is as it should be—highly spectacular and extremely impressive.

The Old Reporter

(*Continued from page 8.*)

the trio over the partition of the back room. The painting is brought from underneath the attendant's vest, where it had been wrapped around his body. There is a sensational arrest of the three, and Joe rushes off writing his story.

A habit of thirty years is not easily broken, and in his enthusiasm over getting the story Joe unconsciously goes to the *Star* office and to his old desk. When the city editor sees him and looks over his shoulder at the "scoop," he promises Joe to see that the boss takes him back, for he has done what none of the new members of the staff could accomplish.

Posters for this subject will be issued.

The Winking Parson

By Page Spencer

COMEDY – RELEASED FEBRUARY 22nd, 1913

Film No. 7187 **Copyrighted, December, 1912** **Code, Votivbild** **Approx. Length, 400 feet**

CAST OF CHARACTERS

THE REV. ANTHONY GAY ..... WILLIAM WADSWORTH
THE MAID ..... BESSIE LEARN
THE OCULIST ..... WILLIAM WEST
WIDOW BROWN ..... MRS. WALLACE ERSKINE
THE SPINSTER ..... ALICE WASHBURN
THE DEACON, her brother ..... BIGELOW COOPER
THE WIDOW'S SON ..... YALE BOSS
Guests at the meeting.

THE Rev. Anthony Gay is appointed to the pulpit of a church at Newtonville, a village some distance from his home. Unfortunately, he suffers from a nervous affliction of the muscles of the right eye, causing an involuntary wink. His parishioners in Newtonville, where he is a comparative stranger, are not aware of his affliction, and his wink gets him into all sorts of difficulties.

Upon his arrival in Newtonville, he is introduced to his new flock by the deacon. Each individual interprets the wink differently. Some are shocked, others pleased, girls giggle, and two old women, matrimonially inclined, take him seriously. One, an old spinster, the other a widow, are both under the impression that the parson is making advances to them. They quickly respond to his winks, overwhelm him with attention, and become insanely jealous of each other—a fact which nearly results in a hair-pulling match. Finally it gets too hot for the parson, who realises he is misunderstood all round, and there is but one thing to do, and do quickly—resign and leave by the first train.

His "get-away," however, is discovered by the two designing females, who pursue him to the station, followed by a crowd of villagers. He succeeds in eluding them by grasping the platform of the last carriage just as the train is leaving the station. There he stands on the rear platform of the fast-receding train, mopping his brow and winking at a furious rate, and that is the last seen of the Rev. Anthony Gay by the Newtonville residents.

A tremendously clever bit of character acting by a superb cast.

Posters for this subject will be issued.

A Chase Across the Continent

DRAMATIC—RELEASED FEBRUARY 26th, 1913

Film No. 7178 **Copyrighted, November, 1912** **Code, Votaresses** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

MR. GARDNER ..... CHARLES REIGEL
MRS. WORTHINGTON ..... CAMILLE DALBERG
THE MAID ..... JESSIE McALLISTER
THE DETECTIVE ..... JAMES GORDON
ALICE ALLEN, Mr. Gardner's niece ..... LAURA SAWYER
JAMES NORTH, the chauffeur ..... RICHARD NEILL
HENRY ERNSHAW ..... BENJAMIN WILSON

WITHOUT a doubt, this is the longest chase picture in the history of motion pictures, covering over three thousand miles of territory. It starts on the shores of the Atlantic, and ends in the city of San Francisco, on the Pacific Ocean. This interesting detective picture not only wins its merit on the subject-matter of the story alone, but it also has a scenic value that makes it doubly interesting and attractive. During the course of this photo-play, the spectator has an opportunity to stop at five of the largest cities in the U.S.A., namely, New York, Chicago, Denver, Salt Lake, and San Francisco, revealing to the observer the principal thoroughfares and business centres of these large cities, while an exciting detective story is woven throughout the picture.

The tale itself tells of the theft of a jewel case from one of the guests of a wealthy New York business man. A famous detective is called in upon the case, and suspicion points strongly towards the niece of the host, and the strangest part of it all is that the uncle seems particularly anxious to fasten the guilt upon the young lady. Subsequently a maid discovers a secret cabinet in an old clock, and when her mistress inspects it she finds a supposedly lost will, which reveals the fact that her father's wealth and property will revert to his brother unless the young lady in question marries the man of her choice in the State of California on or before a certain date.

She then realises why her uncle was so anxious to involve her in this theft, in order to keep her in New York until after the designated time in the will. Realising his criminal intent, she and her maid leave the house secretly, after revealing her plans to her lover and arranging a meeting to take place in Denver.

Then the two girls start upon the chase across the continent against time and the shrewdness of a detective, who, believing her flight to be evidence of guilt, follows by train fifteen minutes later. Here follows a thrilling, interesting, and exciting 'cross continental chase, and shows how a woman's wit foils the plans of a famous detective.

Chicago, Denver, Salt Lake, and

(Continued on page 13.)

Pat Clancy's Adventure

From "The Shamrock and the Palm," by O. Henry

COMEDY—RELEASED FEBRUARY 26th, 1913

Film No. 6936 **Copyrighted, December, 1911** **Code, Vorgaenger** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

PAT CLANCY ..... EDWARD O'CONNOR
SENOR DEVEGA ..... CHARLES M. SEAY
Sailors and members of Clancy's party.

CURIOSITY took Pat Clancy down to the docks one day, where he stood watching a lot of "roustabouts" loading a ship with long narrow boxes. He noticed one box with a loose cover full of Winchester rifles. "Filibustering," thought Pat. Upon being informed by the Spaniard in charge that Guatemala was their destination, and that strong men were needed to carry on the good work, Pat became deeply interested, expressing a strong desire to accompany the expedition, with the result that he signed a contract. After a short, uneventful voyage, they arrive on the shores of Guatemala. While on the way to the interior of this wild tropical country Pat makes a brief halt, distributes rifles and some military coats he brought with him to a few of the "roustabouts," and drills them with the view of leading the revolutionists to victory.

These manœuvres are highly amusing to the Spaniard, who quietly requests Pat to give up the rifles and take those contained in the other boxes. Pat and his awkward squad readily accede to this, but find to their surprise that the other boxes contain pickaxes and spades for the purpose of building a much-needed railroad.

Thus tricked by the Spaniard, Pat is forced to work hard with a pick and shovel, but not for long, for the very next morning at daybreak he escapes to the nearest port. Meanwhile the underpaid semi-slaves go on a strike, overpower the guards, and almost kill the Spaniard, who escapes within an inch of his life, and becomes a stowaway on the very ship on which Pat is working his way home. In due time the banana-laden vessel arrives in a southern port of the U.S.A., where the Spaniard is arrested for vagrancy, and sentenced to ten days' labour cleaning streets, much to the gratification of Pat Clancy, who has the satisfaction of echoing the Spaniard's sentiment in the contract which Pat signed, "Strong men are needed to carry on the good work."

Posters for this subject will be issued.

"A Chase Across the Continent"

(Continued from page 11.)

San Francisco are included in the race, and even at the very close one is led to believe that the chase has been all in vain, and she is arrested at the church door on her wedding day, when news arrives of her uncle's perfidy, and brings about a happy and satisfactory ending of the longest chase picture ever produced in motion pictures.

Posters for this subject will be issued.

"The Non-Commissioned Officer"

This film is a notable addition to an excellent series of military subjects with which the Edison Company have so materially enhanced their reputation for the production of artistic pictures. Without professing any historical interest, it is produced with all the care and attention that has characterised the mounting of such masterpieces as "The Relief of Lucknow" and "The Charge of the Light Brigade"; and, with the additional merit of a plot which is romantic without being unduly intricate, the result is satisfactory in the highest degree. . . .

The mounting is lavish in the extreme, and allows of much variety, the chief interest being centred in the military scenes round about the French barracks. The uniforms and general details are accurately reproduced, and a military ball affords a brilliant spectacle which contributes richly to the general effect. The piece is played in the manner which has made the members of the Edison Company popular in all quarters, and Mr. Walter Edwin as Oakley and Miss Gertrude McCoy as Louise are prominent in a company which has reached a high standard of merit.

The producer is to be congratulated on the management of an elaborate spectacular drama which is certain of approval wherever it is seen.—*Bioscope.*

Very rarely does an Edison photoplay fail to please, for every class of subject is treated with the utmost regard for detail and the results are worthy of the highest praise. For spectacular splendour, elegance and first-class photography the production under review is one of the "finest ever." . . .—*Kinematograph and Lantern Weekly.*

Some little while ago, an Edison company was producing Suffragette scenes in Trafalgar Square itself. As reported at the time, the performances were so realistic that some of the authorities, thinking it a real "raid," took their usual precautions. The comedy film then produced "A Suffragette in Spite of Himself," which will be released on February 1st.

"Bobby's Dream" is another Edison. Reading a pirate story book while at the seaside, Bobby falls asleep and sees the pirates in reality. The men of sword and pistol capture his mother, nurse, sister, and brother, taking them away on their lugger. Bobby rows his little craft out to the ship and rescues the captives. After landing them, he shoots down the robbers like ninepins. Then he awakes.—*Stage.*

The holiday programme (Hornsey Picture House) is one of special note, and includes the presentation of a picture-pantomime, "Jack and the Beanstalk." This has been produced by the Edison Company, and should prove a feast of fun and entertainment for the children. It is rich in incident, and is a most realistic portrayal of the fascinating fairy story. The Edison films are regarded as the finest and most dramatic in the world, and patrons of the Picture House are assured of an exceptional treat.—*Hornsey Journal.*

IMPORTANT NOTICE.

We beg to announce to the Trade that we have made arrangements for the transfer of our clerical staff to our City offices at 25, Clerkenwell Road, E.C., and we request you to kindly mail all correspondence hereafter to that address.

THOMAS A. EDISON, LTD.

"A Chase Across the Continent"

A film play which deals with a jewel robbery and the efforts of a smart detective to arrest the wrongly accused heroine is always certain in its appeal to popular favour; when a romantic love story, a lost will, and an elopement, entailing a journey of about 3,000 miles by way of the chief cities of the United States, are all included, the result must inevitably be such as to satisfy the picture-playgoer of the most exacting taste. . . .

The story is interesting, and the chase, with the ingenious devices of the fugitives to throw their pursuer off the scent, is keenly exciting, while the interesting glimpses of the great cities through which the figures in the drama pass, add an unusual interest to the film, and give excellent views of well-known centres in New York, Chicago, Denver, Salt Lake City, and San Francisco.

The quality of the photography is excellent, and the film constitutes a new departure which is sure to prove highly popular.—*Bioscope.*

THE

EDISON LOBBY DISPLAY FRAME.

Of a new, elaborate and distinctive design, these frames are made of dark oak of the finest quality, and contain ten bromide prints of the Edison Photo-Play Artistes, with the name of each player indicated by a white celluloid plate with black lettering permanently ingrained.

Size, 3ft. high by 2ft. 6ins. wide.
Photographs, 8 ins. by 6 ins.

PRICE:
13/6 each frame complete.

PACKED IN CASE FOR SAFE TRANSIT.

Advertising Synopses for Edison Releases in this Issue

"The Foundling."
By Harry Furniss.

Produced and Photographed by the Edison Company in England.

With the famous cartoonist playing a prominent part, this story of a rivalry for the presidency of a club, and the incidental winning of a vicar's daughter will prove of great interest.

"Salt Lake City, Utah, U.S.A., and its Surroundings."

A comprehensive view of one of America's most beautiful and picturesque cities showing the great Mormon Temple, the Lion House, Beehive and numerous other scenes of historic interest.

"Sally Ann's Strategy."
By Louise Alvord.

When Farmer Wilkins sold the farm he was not going to let his hard-working wife have anything to do with the disposition of the money. Let a woman tell him! But the sequel made him very humble indeed. A brisk comedy.

"Tim."
By James Oppenheim.

A wonderful delineation of character and a superb example of photography. This film touches the top notch of motion picture realism.

"A Doctor for an Hour."
By Bannister Merwin.

An unfortunate physician, enticed by the cool water, loses his clothes and is forced to pursue the thief in a barrel. The tramp impersonates his victim and there is no end of fun in the resulting complications.

"The Old Reporter."
By E. J. Montague.

"The old order changes" and after thirty years with a paper, a reporter loses his position. Clever work on a great theft in an art gallery in which he finds the clue himself, wins him back his old desk.

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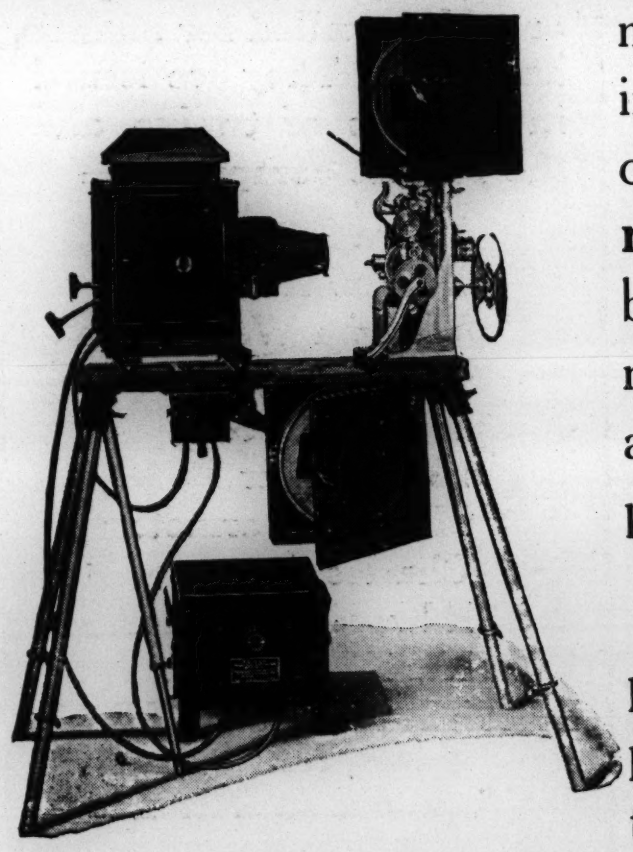

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